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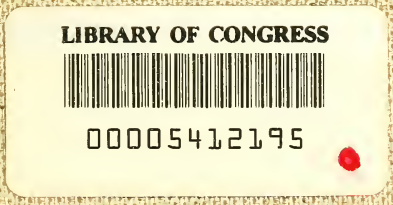

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GUIDE TO ROLLER SKATING

N.Y. POPULAR PUB Co 252 MERCER St NEW YORK.

THE

Champion Skate Book

AND

COMPLETE AMATEUR'S GUIDE.

A COMPENDIOUS HAND-BOOK DESIGNED FOR INSTRUCTION, USE AND BENEFIT OF THE DEVOTEES AND ASPIRANTS OF THE MOST HEALTHFUL, GRACEFUL AND EXHILARATING OF ALL GYMNASTIC EXERCISES.

COMPILED FROM THE HIGHEST AUTHORITIES, WITH ORIGINAL MATTER, INSTRUCTIVE AND ENTERTAINING TO BOTH NOVICE AND EXPERT.

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EXAMINE THE CONTENTS.

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TO

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The Art of Roller-Skating.

The graceful and fascinating exercise of roller-skating has achieved such a fashionable popularity within the past years in this country, as to insure its establishment as one of the permanent recreative institutions of America. While objectionable features and surroundings exist in connection with many of the sports our city youth indulge in, in their appropriate season, it is gratifying to know that there is one exercise in vogue with our young people of both sexes which is entirely void of anything of an oojctionable character, and that is the enjoyable and invigorating exercise of skating on rollers. Skating on ice is one of the most healthy of out-door sports, and when the conditions of weather and ice are favorable for its full enjoyment, there are few exercises which equal it in attraction. But there are frequently times when skating on ice becomes rather a task than a recreation, especially when the ice surface is rough or too soft, or the keen blasts of the winter's winds are too severe. Then, too, on our public skating parks, approved society is not always at command in the mixed assemblages generally found there. But in a well ordered roller-skating rink, not only is a perfect skating surface at command, as also a comfortable and agreeable temperature, but the social surroundings are such as to be commended, the society feature of a fashionable

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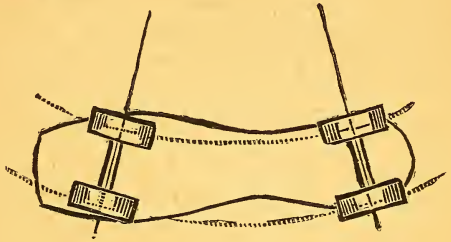
roller-skating assembly being one of its most noteworthy attractions. Thus in this great in-door recreative exercise made commendably exceptional, not only in the means it affords for enjoyable physical exercise, but also in its social characteristics.

Years ago we remember trying on a pair of the old-fashioned roller skates, formed with four hard wood or rubber wheels placed one after the other on the center line of the skate. Nothing could be accomplished with these beyond a forward slide, and this only with considerable exertion; and consequently the skate was never generally brought into use. In 1863 there was an invention in the form of a roller-skate, which admitted of similar movements on a wooden floor to those an accomplished skater could perform on the ice with the steel-runner skates. With this perfect roller-skate and other improved ones that are now in use, the new recreative exercise was introduced, and you will now find there is now a roller-skating rink in almost every city in the Union.

AMERICAN ROLLER SKATES.

The form of the skate is as follows:

The peculiarity of the skate is that it runs in circles, according as the skater leans to one side or the other. The principle is illustrated in the accompanying diagram.



The Plimpton roller-skates are turned or guided so as to make any desired curve by the rocking of the sole plate, or the proper inclination of the foot of the skater. The rollers set squarely upon the floor, whether the foot be inclined or upright; in this manner sufficient adhesion is obtained to prevent the skate from slipping sideways while turning short curves, etc. By thus dispensing with all rough, soft, or elastic substances, as formerly used upon the rollers, a very easy running skate is obtained. The point upon which the skater rocks, or changes from the inside and outside edge balances, is quite near the foot; and the screw with elastic washer that holds the wheel, hangs in place, and can be adjusted so as to afford more or less support for the ankle, while the foot is prevented from turning sideways beyond a given point, thus obviating one of the first and greatest annoyances in the art of skating. These

skates do not require tight strapping that interferes with the free play of the muscles or circulation of blood in the foot, hence it may be readily attached to any ordinary boot or shoe. But if the boot or shoe is unnecessarily loose, straps can be readily applied to the same fastenings, as shown on roller-skate.

HOW TO SKATE ON THE ROLLERS.

The idea of falling is so closely connected with learning to skate that the beginner very naturally wishes for some support from others. But it is very evident that there can be no perfect balance if the skater is not self-sustained, and without perfect balance graceful and easy skating is impossible. External support, moreover, actually increases the liability of falling, as well as the risk of being twisted into a sideways fall.

All skaters should, for their own comfort and convenience, as well as to avoid taxing their friends, learn and practice putting on, taking off, and regulating their own skates. In putting on skates, see that the safety-pins through the wheel arbors are always upon the outside of the foot. No very thin shoe, Congress gaiter, narrow, or high heel, should be used for skating, as with such it is impossible to guide the skate properly. See that the heel of the shoe is well back against the heel-strap of the skate, and that the straps are buckled firmly, but not too tightly over the foot. The learner should thoroughly understand that most falls occur while the feet are parallel with each other, or nearly so, as in this

position one foot cannot check the movement of the other; hence before attempting to stand upon skates, the beginner should place the heels together, with the feet at right angles. In this position each foot prevents the other from sliding, and it is almost impossible to fall with the feet thus placed. Getting up, sitting down, and standing upon skates, is thus as safely performed as without skates.

These skates are to skating what the piano, organ, and other musical instruments having a key board, are to music: that is, they form a positive means of performing to a mechanical certainty an endless combination of movements. To execute these movements, however, the feet *must be placed accurately* to give the natural inclination of the foot. Thus, to make a long circular movement to the right or left, the foot *must* be slightly inclined toward the centre of the desired circle; to make a small circle, the foot *must* be *more* inclined; and to move in a straight line the foot *must be upright.* In this manner the skates are guided through all the various evolutions of skating, and no jerk or swing of the body can force them from the regular course; hence persons who have learned upon the ordinary ice skate, which can be easily forced about to accommodate a bad position of the feet, will experience much difficulty at first, but with a little study and practice they will soon perform all their former movements and learn an endless variety of others.

The *position of the feet* determines most of the different movements of skating. Thus with the heels together and feet at right angles, a person is

in good position to make, with either foot, what is termed the straight or striking-out movement. In this position both feet naturally set level, and if either is moved outward the skate will run in a straight line, and hence the term "striking out." Now if the weight is placed upon the left foot, and the right foot is carried three or four inches behind the left, with the limb and ankle straight, it will be observed that the right foot is turned or canted over toward the inside of the foot, and if moved forward the skate will run in a circular direction, with the inside of the foot toward the center of the circle; hence the term "inside roll," or "inside edge" movement. Now bring the right foot forward, with the heel resting against the toe of the left, with the right limb and ankle straight, and the foot will be canted over toward the outside of the foot, and if the foot be moved forward the skate will run in a circular direction, with the outside of the foot toward the centre of the circle; and hence the term "outside roll" or "outside edge" movement.

FIG. 1.

PLAIN BACKWARD MOVEMENT.

After having got some command of the forward movement, the learner may essay this, the simplest of backward movements.

This is accomplished by a wriggling or rocking motion of the body and hips. The starting position is with the right foot advanced before the left, and its toe turned toward the latter. Work the right foot back in a curve until it is behind the left, then work the left back in the same manner until it is behind the right, and so on—leaving behind you parallel wave lines like

FIG. 2.

STARTING ON THE INSIDE EDGE.

Strike out *slowly* with the right foot, pushing with the left, and leaning on the inside edge of the skate, making the greatest pressure with that part of the skate opposite the ball of the great toe, at the same time bending slightly forward. When the skate has moved about a yard in this manner, the left foot should be brought to the floor in a precisely similar way, the forward push being given by the right as it leaves the floor.

Endeavor from the first to keep cool, and be de-

liberate in your movements. Haste and flurry retard progress. Keep the head erect and the body straight but easy. Never look down at your feet. The legs should not be kept rigidly straight; it is awkward and laborious to the skater. The knee of the leg in action, especially, should be slightly bent. The arms should hang easily at the sides—not be held out clutching at the air as if you wanted to fly. At the outset bad habits are easily acquired, which are afterwards very hard to correct. Practice keeping the leg in the air suspended as long as possible, as experience and confidence increase. By this you will find that the alternate strokes will carry you forward in a series of reversed semi-circles. The learner, when he can execute the foregoing with celerity and ease, has conquered one of the most difficult, and, at the same time, most useful movements of the art, as in all fancy skating it is absolutely indispensable. It is called the

INSIDE EDGE ROLL FORWARD

or "Dutch Roll," the latter name being given to it because of its use in Holland by the traveling and trading classes in their common avocations. The figures it presents on the ice are segments of very large circles. as represented in

FIG. 3.

It enables the skater to avoid diverging but very slightly from the right line of his course, and thus accelerates his progress.

INSIDE EDGE ROLL BACKWARD.

This, though difficult of accomplishment and not particularly brilliant in itself, is, like the foregoing, indispensable to the skater. The only difference in mode of accomplishment of this and the forward movement is a slight change of balance by the turning of the head a little to the *outside*, while the heel of the suspended foot is carried backward over the toe of the performing foot. The lines produced are precisely similar to those shown in Figure 3.

ON THE OUTSIDE EDGE.

After having practised on the inside edge for some days to get used to the skates, the learner may proceed to attempt the "outside edge." This is done by throwing himself on the outer edge of the skate and making the balance of the body bend to that side, which will necessarily make him form a semi-circle. At the commencement of the stroke the knee of the employed leg should be a little bent, and gradually brought straight when the stroke is completed. In starting form the circle inward with the right foot with considerable force, and in the course of this place the left foot down in front of the right and lean powerfully on the outside of the left heel. A little practice and confidence in his balance will enable the student to lift his right foot and hang it behind while he proceeds to cut outside with his left. Let him then stop and begin the inward circle with his left foot and slip down the outer edge of the right heel in the same way.

When the young skater has thus learned to balance himself he can venture to strike out at once to the

right on the heel of the right foot, keeping the left suspended behind with the toe closely pointed to the heel of the right. As he advances, the left must be brought past the inside of the right with a slight jerk, which produces an opposing balancing of the body; the right foot then quickly poises, first on the outside of the heel and then on the inside of the toe, and by placing the left foot down before it and striking outside to the left, giving at the same time a slight push with the inside of the left toe, he passes from right to left. He will now proceed to change from left to right and from right to left again, after a little practice, without any trouble.

To skate "outside edge" properly the toe of the suspended foot must be pointed close to the floor behind the other, and kept there until the foot be regained, when it must be brought sharply around to the change. The skater must keep himself erect, leaning mostly on the heel. This is the first step toward what is called figure skating and is called

THE OUTSIDE EDGE ROLL—FORWARD.

To perform it gracefully the skater should bring his left shoulder forward, throw his right arm back, look over that shoulder and boldly incline his body to that side, proceeding alternately with courage and deliberation—ease and grace will come in good time. When he wishes to stop, he should bring both his feet together and stop gradually; or he may stop suddenly by pressing on the heels of his skates, taking care not to throw his toes up too much, or he will cut all fours.

By following the foregoing instructions faithfully and practising with patience the learner will soon

master this most graceful and useful of movements on skates as it is seen in

FIGURE 4.

When once this rather difficult movement is accomplished in addition to the preceding one, or "Inside Edge Forward Roll" the learner may consider himself on the high road to become thoroughly conversant with the art; for although these two are classed among plain movements, they in reality form the basis of all fancy and figure skating.

THE OUTSIDE EDGE ROLL BACKWARD.

The mode of executing this beautiful movement differs somewhat from that used in the "forward roll." In starting the toe of the right foot is turned toward the left and well in front, lean the body slightly to the left, turning the head over the right shoulder, making the right foot describe a curve; then lift the right slightly from the ice, bringing its center opposite the heel of the left, the knee being slightly bent; the left foot is in turn made to describe a curve, at the end of which the right is thrown forward, and the body and head, the left foot is turned from the outside to the inside edge, which forms position for a start upon the other foot. This motion forms a beautiful outside edge roll, as seen in

FIG. 5.

THE LAP-FOOT CIRCLE FORWARD, RIGHT AND LEFT.

This is the describing of a circle by lapping or passing one foot over the other. Begin on the right foot, throwing the weight on the outside edge of the skate; then raise the left foot, and bringing it well over the right, plant the full length of the blade upon the ice flat, and throw the weight of the body on that foot, at the same time raising the right foot and carrying it to first position and next stroke. This movement forms the forward circle to the right. That to the left is produced by simply reversing the direction of the movement, and carrying the right over the left instead of the contrary.

The effect of this figure is shown in

FIG. 6.

THE LAP-FOOT CIRCLE BACKWARD

is performed by lapping the feet backward, as in the preceding, and produces a figure exactly the same.

THE CROSS ROLL FORWARD.

This movement is a variation of the lap-foot, and consists in stepping one foot over the other, alternately, making an outside edge roll each time. The balancing is the same as in the outside roll. The free foot should be raised several inches in crossing, and

should strike the floor on the outside edge. The movement can be readily learned by any one who can do the lap-foot. Five or six lap-steps should be taken, first to the right and then to the left. Then, by gradually reducing the number of both right and left steps, until *one* is reached, and the "cross roll forward" is attained, as described in

FIG. 7.

THE CROSS ROLL BACKWARD.

The mode of executing this is very nearly similar to that used in the previous movement, and the instructions are necessarily the same, only substituting the "lap-foot backward" instead of "lap-foot forward."

(See FIGURE.)

CHANGES OF EDGE ROLLS FORWARD—STARTING ON THE OUTSIDE EDGE.

This movement is simply a tacking together of the inside and outside edge rolls forward. Execute a long curve on outside edge roll, turn the head from the outside to the inside, cast the body forward, and the suspended leg backward, thus changing from the outside to the inside edge, and make a curve of the same length as the other. By executing this with the other foot you will describe the wave lines in

FIG. 8.

THE SAME—STARTING FROM INSIDE EDGE.

Begin on inside edge roll. When the changing point is reached, turn the head from inside to outside, throw the free foot forward and slightly across the leg in action. Change from inside to outside edge of skate. The lines made will be the same as in Figure 8.

CHANGES OF EDGE ROLLS BACKWARD—STARTING ON THE OUTSIDE EDGE.

Commence on the outside edge roll backward. Change to inside edge by throwing the head and body to the inside, as above, and the free foot in front and well across the leg in action. Repeat with other foot, and the effect will be the same as in Figure 8.

THE SAME—STARTING ON THE INSIDE EDGE.

Strike out upon the inside edge roll backward, and change to outside edge by swaying body to the outside, and throwing suspended leg from front to rear. Repeat with other foot. The effect is the same as in Figure 8.

CHAPTER III.

FANCY SKATING.

The motions explained in the foregoing chapter combine the elements of skating, and having acquired these, the learner may proceed to perform an infinite variety of movements, or may engage in the quadrille or waltz, and exhibit himself in protean changes of graceful form, at the same time that he healthfully exercises every muscle of his body.

We shall now proceed to describe a choice selection of ornamental manœuvres to which, with increasing proficiency, his own fancy will, doubtless, suggest many pleasing additions, all the more pleasing by being the offspring of his own invention.

Owing not only to the generous emulation of enthusiasts in the graceful art, but to the rivalry and competition of inventors and manufacturers and the consequent improvement of the skate, what is called, distinctively, "Fancy Skating" has, of late, made wondrous strides toward perfection, and every season the airy waltzers of the floor are astonishing each other, themselves and everybody else by new flights and fancies on the light fantastic skate.

If the most deft skaters of other days could rise up and stand as spectators by one of our rinks of to-day, they would be struck aghast with wonder at the vast change, and hang their diminished heads like so many bewildered Rip Van Winkles.

As this is intended to be a simple book of instructions, it is thought better to follow, in "Fancy Skating," the progressive plan observed in the chapter on plain movements rather than the arrangement of the programme of the "American Skating Congress," which is designed as a guide for tournaments of experts, not a director of students.

SERPENTINES.

There are four "two foot" and the same number of "one foot" serpentines. The following are the "two foot" movements, namely—

1. The plain serpentine forward with the right foot leading is done by the swing of the body. Place the

right foot directly in front of the left pointing it a little to the right. Lean the body to the right and make a curve, then lean to the left and you will make a curve in that direction, the two curves forming a serpentine. Continue the motion.

2. Plain serpentine forward left foot leading. The same as last only changing foot.

3. and 4. The same backward.

The four one foot serpentines are—1. Right foot forward; 2. Left foot forward; 3. Right foot backward; 4. Left foot backward.

1. Right foot. Commence on "outside edge roll" and change from outside to inside edge, the same as in change edge roll making curve on inside edge. At the end of the curve change to the outside edge in the same manner as the change in the change of edge roll forward starting on the inside edge. Continue movement.

2. Left foot. The same as last with the exception of the change of foot.

3. and 4. The same as 1 and 2 backward.

FIG. 9.

The serpentines may also be done in a circle as in the figure eight. This form is shown in Figure 10 on next page.

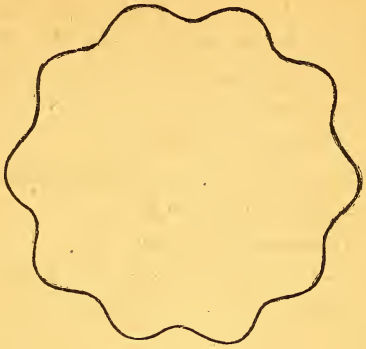


FIG. 10.

II.—CHANGES OF EDGE—SINGLE.

The "changes of edge single" might almost have been classed among plain movements, as they differ from the "change of edge roll" in nothing but stopping at the finish of the two edges constituting one change and doing the succeeding change from a new start. There are eight single changes, namely–

ON RIGHT FOOT.

1. Outside to inside edge, forward,
2. Inside to outside edge, forward,
3. Outside to inside edge, backward.
4. Inside to outside edge, backward.

ON LEFT FOOT.

5. Outside to inside edge, forward,
6. Inside to outside edge, backward.
7. Outside to inside edge, backward.
8. Inside to outside edge, backward.

FIG. 11.

III.—CHANGES OF EDGE DOUBLE—PLAIN.

There are eight plain double changes of edge differing in nothing from the single changes but in making two curves instead of one. Four of the eight are forward two on the right foot and two on the left, starting outside and inside edges, and the same backward. This forms a serpentine line as—

FIG. 12.

IV.—CHANGES OF EDGE DOUBLE—WITH TURN.

Make edge change forward and turn as in "figure three" making edge change backward forming.

FIG. 13.

V.—THE "FIGURE EIGHT."

This is made by simply finishing the great circles of which the curves in the "Inside Edge" and "Outside Edge" Rolls are segments. Make a complete circle by the "outside edge roll forward" on the right foot, then another on the left. When coming to the finish of the stroke on the right foot, throw the left

right across it, bearing hard upon the outside edge of the right skate, from which strike immediately, finishing on the left, and being careful to make the circles join so as to form a symmetrical figure as

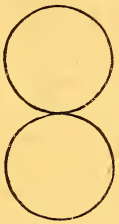


FIG. 14.

The "figure eight" can be accomplished in this manner by means of any of the following movements, the above being the "Outside Edge Roll" forward, namely:

"Outside Edge Roll," Backward.

"Inside Edge Roll," Forward and Backward.

"Cross Roll," Forward and Backward.

It would be well for the learner to practice the forming of the single circle with each foot separately before attempting to combine them, in order to acquire the use of the suspended or balance foot in aiding his momentum to the completion of the circle.

VI.—"FIGURE EIGHT" ON ONE FOOT.

There are four "one foot eights:" two on the right and two on the left, forward and backward.

1. Right foot forward. Start on the right, as in the "one foot serpentine," making a complete circle on each edge instead of a "serpentine."

2. Left foot forward. Done in the same manner as the right.

3 and 4. Same. Right and left foot backward.

FIG. 15.

VII.—THE FIGURE THREE—SINGLE.

This is performed principally on the inside edge backward, though commenced on the outside forward. Strike a curve "outside edge roll" on the right foot, slowly, but before the full semi-circle is complete, lean suddenly forward, resting on the inside of same toe, and turning head and shoulders to right. This is changing from outside edge forward to inside edge backward, and necessarily produces a backward motion which developes the tail of the three. The right leg movement forms the figure in proper position; with the left it is reversed, as shown in

FIG. 16.

There are eight single threes, but as the above instructions will answer for all, we will only name the others, namely:

ON RIGHT FOOT.

1. Outside forward to inside edge backward.
2. Inside edge forward to outside edge backward.
3. Outside edge backward to inside edge forward.
4. Inside edge backward to outside edge forward.

ON LEFT FOOT.

5. Outside edge forward to inside edge backward.
6. Inside edge forward to outside edge backward.
7. Outside edge backward to inside edge forward.
8. Inside edge backward to inside edge forward.

VIII.—FIGURE THREES—DOUBLE.

These are done in the same manner as the last but there are three turns instead of one. After finishing the single three the skater has only to repeat by continuing as he started; say, commencing on the outside edge forward at the first turn he changes to the inside edge backward, then at the second turn he changes back to outside edge forward and again at the third turn changes to inside edge backward as in

FIG. 17.

As in the case of the "figure eight" care should be taken to preserve the shapeliness of the figure, whether double or single. A variation is shown in

FIG. 18.

IX.—FLYING THREES.

This is a particularly attractive performance when dashingly done. Commence on the plain single three on either foot and continue alternating from one foot to the other lengthwise of the floor. Some skaters think it more dashing to make the change from foot to foot with a jump; it may be so, but it makes the figures irregular and scattery as shown in the following diagram:

instead of their being even and symmetrical, as when the jump is omitted, and the effect is the displayed in Figure 19 is produced.

FIG. 19.

X.—THE SPREAD EAGLE.

This favorite act is performed by first attaining speed by any forward movement—the plain forward being preferable. When under full headway turn suddenly right or left shoulder forward, placing the feet in a direct line with the heels close together and

the momentum will carry you on edgewise, in a straight line if the body is kept erect—in a curve to the front if it is bent forward and a curve to the back if you lean backward. This can be and is varied by bending the knees in opposite directions and taking a squatting position, but this is going out of favor on account of its decided ungracefulness. The reversed curves and straight line are described in

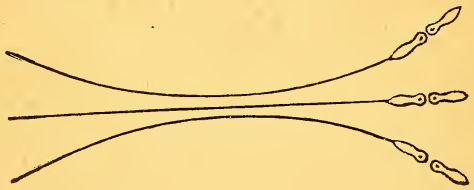


FIG. 20.

XI.—LOCOMOTIVES.

By this unique and amusing movement the skater can imitate the "steam horse" either slowly and silently as if in the far distance, or rapidly and very noisily as if close at hand. There are two styles—the single and double locomotive.

THE "SINGLE LOCOMOTIVE"—FORWARD

commences with a "forward serpentine" on the right foot, pushing yourself with the left foot behind, first on the right side of the right foot, then on the left side of the right foot. Continue the motion, keeping the right foot on the floor and raising the left after each push.

THE "DOUBLE LOCOMOTIVE" FORWARD.

It only requires the same movement to do this, with

this difference, that you push on each side with the left and then turn around and make the curve with the left, doing the pushing with the right. Alternate two pushes with each foot and continue the operation.

THE SINGLE LOCOMOTIVE BACKWARD.

Stand with the weight of the body on left foot, right foot before it resting on inside edge with the toe turned in. Describe a curve with the right foot on the inside edge, bringing it behind the left and placing it on the outside edge, describe another curve on that edge, and then as at the beginning.

THE DOUBLE LOCOMOTIVE BACKWARD.

This is the same as the single backward, except in alternating the feet—first, the right, describing the two curves, and then the left, and so on.

XII.—"ON TO RICHMOND."

This is a very peculiar movement, in which the performer, though seemingly anxious to go forward, is actually going backward. It is a sort of reel-footed step. Commence with the left foot straight, lift the right foot, twisting the toe out to the fullest extent. Then cross it over the left foot in front of and as far beyond it as possible, letting the weight of the body fall on the outside edge of the right foot. Then raise the left, turn out the toe and pass it over the right in the same manner, resting the weight on the outside edge of the left foot. Continue and your floor record will resemble

FIG. 21.

XIII.—REVERSE "ON TO RICHMOND."

The performance of this movement depends altogether on the proficiency of the skater in the "change of edge roll forward." It has the same ludicrous effect of making the performer appear to be struggling to get in one direction while he is really going in another.

Put the left foot down straight, placing the right across and behind it, with the toe of the right a little forward of the heel of the left, on the outside edge. Put the weight on the right and slide about twelve inches on the outside edge of the right; then change quickly to the inside edge of the same foot and slide about the same distance on that edge. Throw the left foot behind the right in the same manner that the right was previously thrown behind the left. By continuing this eccentric "backward" movement you will go *forward*, leaving the following beautiful lines upon the floor.

FIG. 22.

XIV.— "TOE STEPS.

There are twelve "toe-steps" proper—six on each foot, but these can be varied indefinitely in combination skating.

We will describe six of these only as there is no difference between right and left but the change of feet as "pivot foot" and "circle foot" respectively.

FIRST, THE SIMPLE TOE-STEP, FORWARD.

Place the toe of the left foot on the floor as a pivot point about two feet from the right or circling foot,

strike out with the latter on the inside edge forward, lean to the left or inside and describe a perfect circle around the pivot toe as shown below. In all toe steps the circle must be complete.

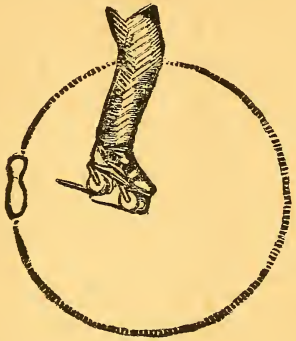


FIG. 23.

SECOND.—THE SIMPLE TOE STEP, BACKWARD.

Start slowly on the outside edge—cross the pivot foot behind and over as far as possible, place it on the floor and circle around it to the right.

THIRD—THE OUTSIDE EDGE TOE-STEP FORWARD, FOOT BEHIND.

Start slowly on the outside edge—cross the pivot foot behind and over as far as possible, place it on the ice and circle around it to the right.

FOURTH—THE OUTSIDE EDGE TOE-STEP FORWARD, FOOT IN FRONT.

Commence the same as in last movement, but cross the foot over in front, instead of behind and circle around the pivot to right.

FIFTH.—THE OUTSIDE EDGE TOE STEP, BACKWARD, FOOT IN FRONT.

Begin on the outside edge backward, cross the pivot over in front placing the toe as far over as possible, and cut your circle around it on the outside edge.

SIXTH.—THE OUTSIDE EDGE TOE STEP, FOOT BEHIND.

This movement is performed the same as the last, only that the pivot foot is crossed over behind instead of in front. Circle around as before, on the outside edge.

The other six movements are performed in the same manner, changing the pivot and circling foot and observing in all to turn the head and shoulders in the direction of the motion.

COMBINATION TOE STEPS.

As remarked in the commencement of this section the "ccombinations" possible in "toe-steps" are almost numberless. In forming them the taste and fancy of the skater will be his best guide. We consider it only necessary to suggest one of these "combinations" as a model for the rest, namely:

Commence with "toe-step" No. 1., turning it into No. 5, then to No. 2, finishing with No. 3, making the complete circle in each step.

TOE-DANCING AND PIROUETTES.

Toe-dancing is any movement performed wholly on tne toes of the skates. "Pirouettes" are toe-spins on either right or left foot. Here again the fancy of the skater must be his regulator. There are no particular rules and only two ways of starting, namely—

1. On the flat of the skate blade and rising to the toe.

2. Commencing on No. 1, toe-step, raising the circle foot and whirling on the pivot toe.

XV.—"SPINS"—ONE FOOT.

There are eight "one-foot spins." Although these spins are started on the edge, they must be finished on the flat. The starts are: 1. On the outside edge forward. 2. On the inside edge forward. 3. On the outside edge backward. 4. On the inside edge backward. The remaining four are the same, but on the other foot.

EXAMPLES.

1. *The right foot spin forward, starting on the outside edge.* A short "outside edge roll" gives the start and impetus. Turn the head and shoulders to the right; throw the left leg over and about ten inches in advance of the right knee, drawing it slowly in while spinning.

2. *The right foot spin forward, starting on the inside edge.* Make short "inside roll forward," turning the head and shoulders to the left, and throwing the left foot across *behind* the right leg.

These examples will suffice for all the "one-foot spins."

"TWO-FOOT SPINS"—PLAIN.

There are six "two-foot spins" plain, namely: 1. Right to left. 2. Left to right. 3. The "cross foot spin" starting on the outside edge on the right foot, throwing the left *behind*. 4. Starting on the outside edge, right foot, crossing the left foot in *front*. 5. No. 3 performed on left foot. 6. No. 4 performed on left foot.

The "plain two-foot spins" are executed by letting

the two feet run about thirty inches apart; then turn the toes in a little, bring the feet suddenly together, twisting the head and shoulders in the direction you wish to go. Spin twelve or fourteen revolutions, keeping the hands at the sides and the body erect; else the movement will not look well.

For the "cross foot spin" strike off on a one foot spin," and, swinging the balance foot over, place it on the floor on the other side, with the toes near together.

XVI.—"ONE FOOT LOOPS."

"Loops" are started in the same manner as the "one foot spin," and must be done on one edge of the skate, either the inside or outside forward, or the inside or outside backward. When at the top of the loop, turn suddenly to complete it. Loops can be done intertwined or open, as in

FIG. 24.

XVII.—"ONE FOOT RINGLETS."

The action is precisely the same in executing "ringlets" and "loops." The only difference being in the form of the floor cuts left, the "ringlets" being a succession of perfect circles intertwining, as in

FIG. 25.

XIX.—THE "GRAPE VINE.

This and the succeeding movement are considered

the *ne plus ultra* of artistic skating, and the skater who can execute them perfectly is master of the art and can repose on his laurels.

There are other movements which are certainly more graceful than the "grape-vine," but this is the acknowledged test of the fully accomplished skater.

The start is made with the feet about fourteen inches apart, with the toes turned in a little. Slide the right foot in advance of the left, crossing a little over it; turn from forward to backward, but, instead of turning in the way your body would naturally turn, that is, from right to left, turn in the opposite direction—from left to right, and, instead of letting the left foot lead, as it would naturally, make the right foot lead and cross the left; turn from backward to forward, left to right, making the right foot lead again, and you gain the same position as at the beginning. Continue the movement, and you have the "grape-vine" represented by

FIG. 26.

XIX.—THE "PHILADELPHIA TWIST"—SINGLE AND DOUBLE.

This differs from the "grape-vine" only in the mode of execution. To perform the "single twist" start backward and allow the feet to slide a little way apart; then draw them together, and cross the right foot well over in front of the left—the left foot leading; while in this position, turn the right foot from backward to forward, making a short cut on the outside edge. On this cut the right foot leads. Then turn

from forward to backward, letting the *left* foot again lead, and continue, being careful to cross the feet before every turn from backward to forward. This movement gives on the floor the same figure as the "grape-vine," (Fig. 25), which consists of the "line of grace and beauty," re-duplicated and intertwined.

The "double twist" is started in the same manner as the single, but instead of going only half way around, make the complete revolution, then start with the left foot the same as first, starting with the right, and continue. This movement will describe:

FIG. 27.

XX.—THE "MERCURY."

The "Mercury" by one person used to be a favorite movement, but it has almost given place to the "double mercury" or movement by two persons which properly comes under the head of "combination skating."

The "mercury" by one skater is a variation of the "inside and outside edge rolls forward" performed at great speed. Having gained sufficient impetus by a forward run, strike on to the outside edge of the right foot—raise the left foot from the floor and carry behind the right—the toe pointed downward and the right arm extended.

XXI.—WALTZ STEPS.

As every continuous circling movement which can be performed to the time of waltz music is a "waltz step;" there is no necessity to particularize further than to say that the ordinary German waltz is con-

sidered the most beautiful and appropriate for skating purposes.

CHAPTER IV.

COMBINATION SKATING.

Though this is properly acknowledged as the highest reach of the art it is still vastly behind the other branches in developement, and it is feared will long remain in abeyance on account of the difficulties obstructing its advancement.

Notwithstanding that the interest in skating has taken such a favorable forward start and that experts can now be numbered by hundreds, where they used to be as few and far between as the proverbial angels' visits it is yet found extremely difficult to assemble sufficient talent of equal calibre to partake in and push on to perfection the beautiful science of "combination skating." The wide-spread equality of proficiency necessary to the attainment of the desired end has not as yet been reached, and we can only fondly hope for it in the future.

At present there are many things against it, as the difference in training and style, acquired peculiarities of execution—eccentric habits or mannerisms, difference in size and physique, and even temperament, all are at war with the two things needed in "combination skating," namely, unity of action and unerring precision, and without these advancement and improvement are simply impossible. We hope that as the circle of proficiency widens the sight of "combination" groups of experts on our rinks may become more the rule than the exception.

In this view of the case it seems unnecessary to occupy space with any extended display of intricate "combinations."

The ones here given are capable of still further combination, and can be easily arranged by the inventive and imaginative proficient.

COMBINATION MOVEMENTS.

1. COMBINATIONS IN "TOE STEPS."

This can only be performed by two skaters, but the variations capable of production are manifold.

Example: Combinaton by two starting on the plain inside toe-step, left foot forward. Face each other and join right hands, placing the two pivot toes as close together as possible, make the left feet describe a complete circle. Next do the "outside edge toe-step forward, left foot behind," making a complete circle. Join hands again and repeat the same movement.

All the other "toe-steps" can be done in combination like this.

2. THE "FLYING SCUD."

There is another movement that can be executed by two skaters only. They join hands, face each other, one starting backward and the other forward. They start on "outside edge roll" the one on the left foot forward and the other on the right foot backward. The skater going forward changes to the right foot, and the one going backward to the left foot, at the end of which rolls each executes a figure three, the forward person then going backward, and the backward one going forward. This brings them both on the inside edge, which must be very short,

changing from this edge to the outside edge of the other foot.

The forward skater will then go through the same movement as was executed by the one who first went forward, and so on turn about.

This is called a "field step," not being confined to any space but performed along the floor to any length at the pleasure of the skaters.

3.—THE MERCURY.

The "Mercury" is another "field stop" designed for two persons only.

They join hands as in the foregoing, the one starting backward on the "cross-roll backward, right foot," and the other forward on the "cross-roll forward, left foot." The one going forward crosses the right foot over the left, describing a curve on the outside edge of the right, the other doing the same backward on the left foot. Ending the curve both turn as in the "figure three," the one going forward changes to backward and the other changes to forward, each sliding on the outside edge. The one going forward then performs the same motions as the other did on the start.

IV.—COMBINATION EIGHTS. THE "eight" BY TWO PERSONS.

The participants stand with right sides toward each other, in position for making the "eight," and with right hands joined. They commence by making the first half of a "cross-roll eight forward," disengaging hands each goes in an opposite direction on the left

foot and finishes the other half of the "eight, as below:

FIG. 28.

THE "EIGHT" BY FOUR PERSONS.

The four join right hands, each with right side to the center, in position for doing the "eight." Start off on the "cross roll forward, right foot," retaining hands until each has completed his half of the "eight;" then let go, and finish the "eight" on the left foot, each going in opposite directions as in

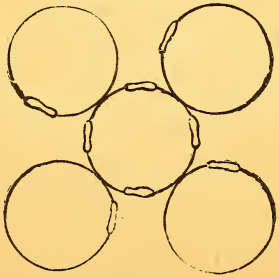


FIG. 29.

☞These instructions will suit for the "plain eight," and also the "one foot eight."

THE "EIGHT" BY EIGHT PERSONS.

is executed in the same manner as the last movement, with the difference of being participated in by eight persons instead of four. The inside persons join right and left hands alternately. The outside four join the right hands only. Positions shown in

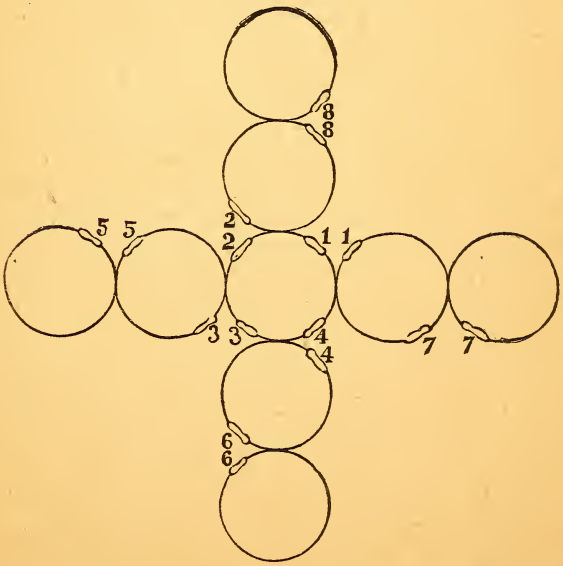


FIG. 30.

THE "ROSE" COMBINATION OF "EIGHTS."

This movement is intended for execution by four, eight, or sixteen persons. Of course the imagination or inventiveness of the leader, or master de circle *pro tem* will be the best regulator of that matter as to his judgment and knowledge of the ability and proficiency and number of the parties, desirous of participating in the pleasing and graceful movements. For instance, whe re inequality in practice is evident, especially in the eight and sixteen combinations, there may be much amusement and instruction in the change of sexes; the most expert whether lady or gentlemen taking the best position for the general effect. We will describe the figure done by eight persons—four ladies and four gentlemen:

The ladies stand on the outside line of a circle, the four gentlemen *inside.* Gentlemen cross hands in skating on left foot outside edge around the circle, No. one takes place of four, four of three, three of two, two of one. Gentlemen start on right foot outside edge—swinging lady; ladies still keeping place on outside making circle alone. Gentlemen on inner circle cross hands, and start off again on left foot, outside edge, keeping inner circle and changing places. Number one becomes three, four two, three one, and two four, and swing the ladies. Start again —one becomes two, three four, four two, two three, and swing the ladies, as before. Gentlemen start on inner circle, ladies keeping outside; gentlemen cross hands and skate around circle to first position; gentlemen skate to outside circle, ladies inside, taking place

of gentlemen, and skate the same figures as the gentlemen have done. The diagram explains:

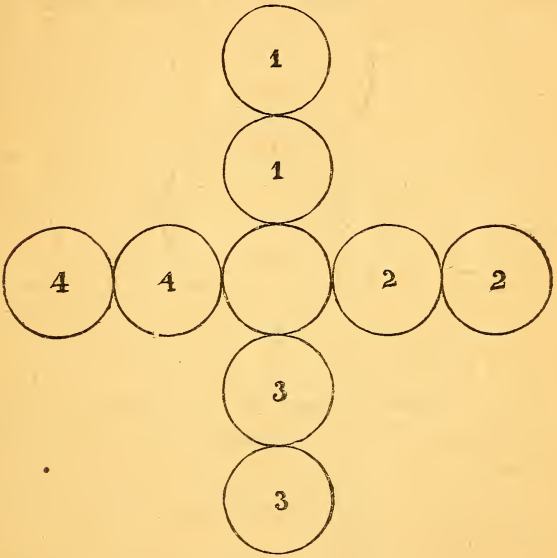


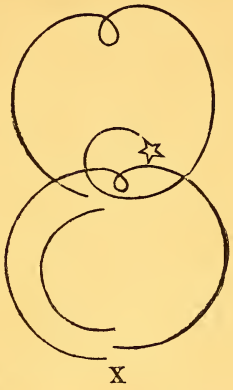
FIG. 31.

☞This may be done backward or on inside edge.

COMBINATIONS IN "THREES."

Most of the combinations in "eights" may be performed in "figure threes" by rounding up each end of the "eight" with a "figure three" turn. The fol-

lowing movement is an example of how this may be done.



THE "BISHOP EIGHT."—FIG. 32.

This movement is skated by two persons starting from X, and finishing the figure at the * with a pirouette."

Join hands and make a half-circle on the right foot, outside edge forward.

Turn, make the figure three, and changing hands, make a half circle backward on the inside edge, right foot.

Change to the outside edge, left foot, and make a half-circle, outside, backward.

Disengage hands and make a half circle on right foot, outside edge, forward making the circle outward from the centre of the figure.

CHAPTER V.

GENERAL REMARKS.

In reference to figure cutting and fancy skating generally, all we can do is to give some hints of advice to the beginner. First and foremost, we warn him not to be in too great a hurry to attempt the more difficult performances in this pleasing art. He must creep before he walks, and make himself perfect master of the simple elements before tackling the complicated and finished movements. The object is for him to get to be thoroughly at home on his skates. It is necessary for him before essaying even the simplest of figures to be able to cut both the inside and the outside edge with facility and precision, both forward and backward. For instance, the figure eight, which is no easy task to accomplish, is done on the outside edge forward, the first circle being made with one leg and the second with the other. But in this, when the second stroke is taken for the second circle, the impetus given by the foot which has just made the first circle is from the outside instead of the inside edge; thus, when the right leg has performed its part, the left is thrown across it, a strong pressure still being retained on the outside edge of the right skate, by which an onward impetus is given without the necessity of pause.

The best plan for the beginner, as we have said before, will be to practice the cutting of the single circle to perfection before attempting combinations. As in drawing, writing, or anything else, so in skating. Petulant haste to leap immediately to the accomplishment of manœuvres which can only be attained by

careful and gradual progression, and the slighting of the simple but necessary first steps, cramp the talent of the learner, and vitiate his style, in most cases, incurably.

It is easy to learn bad habits, but mighty difficult to unlearn them. Therefore, it is the wisest plan to avoid contracting them by being patient and persevering, and taking things in their natural progressive order.

Equilibrium is everything.

In concluding this little book of instruction, we think it advisable to append a few remarks, which, although intended specially for the ambitious tyro in skating, will, we trust, be found worthy of perusal by more advanced ice skimmers.

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